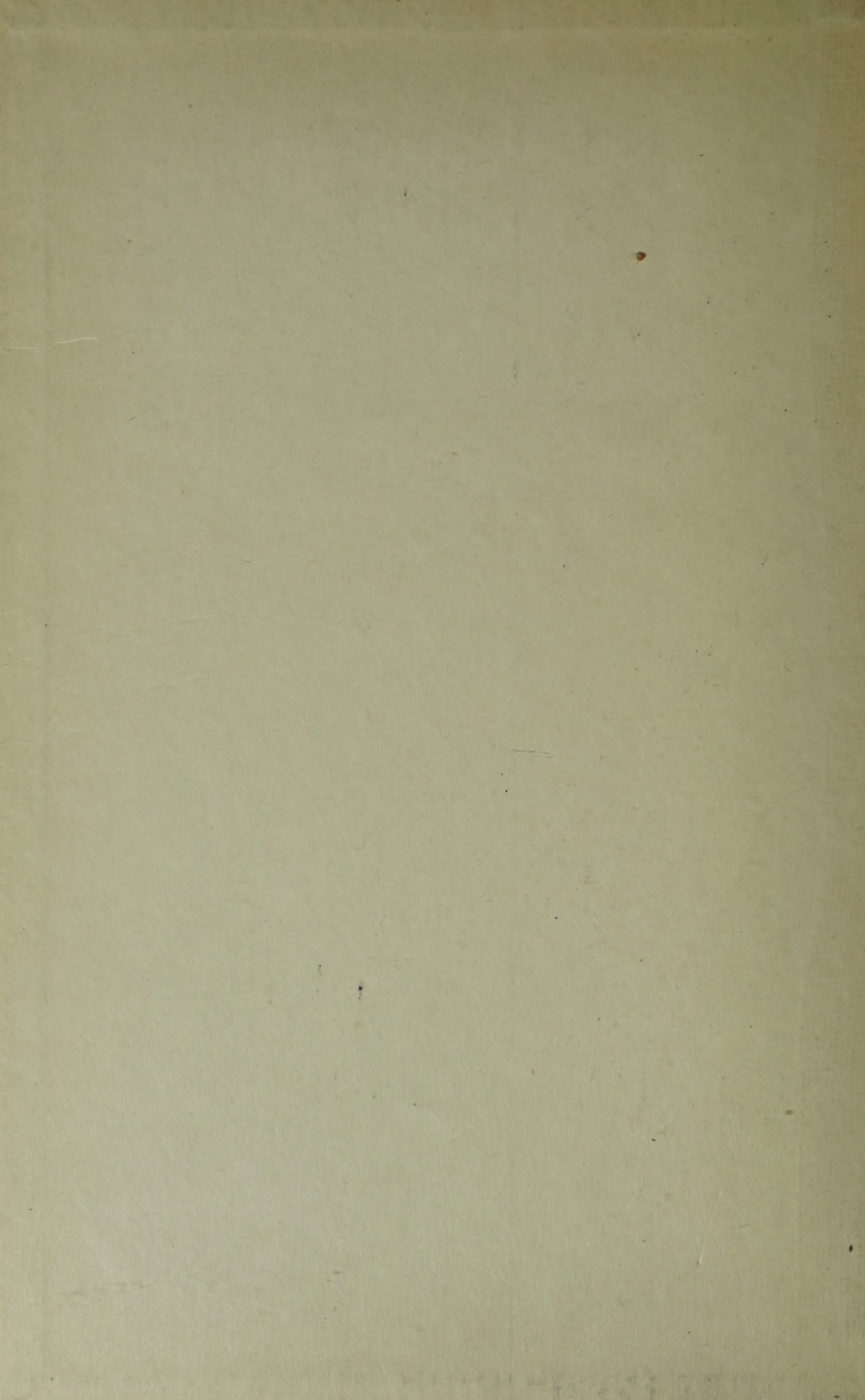
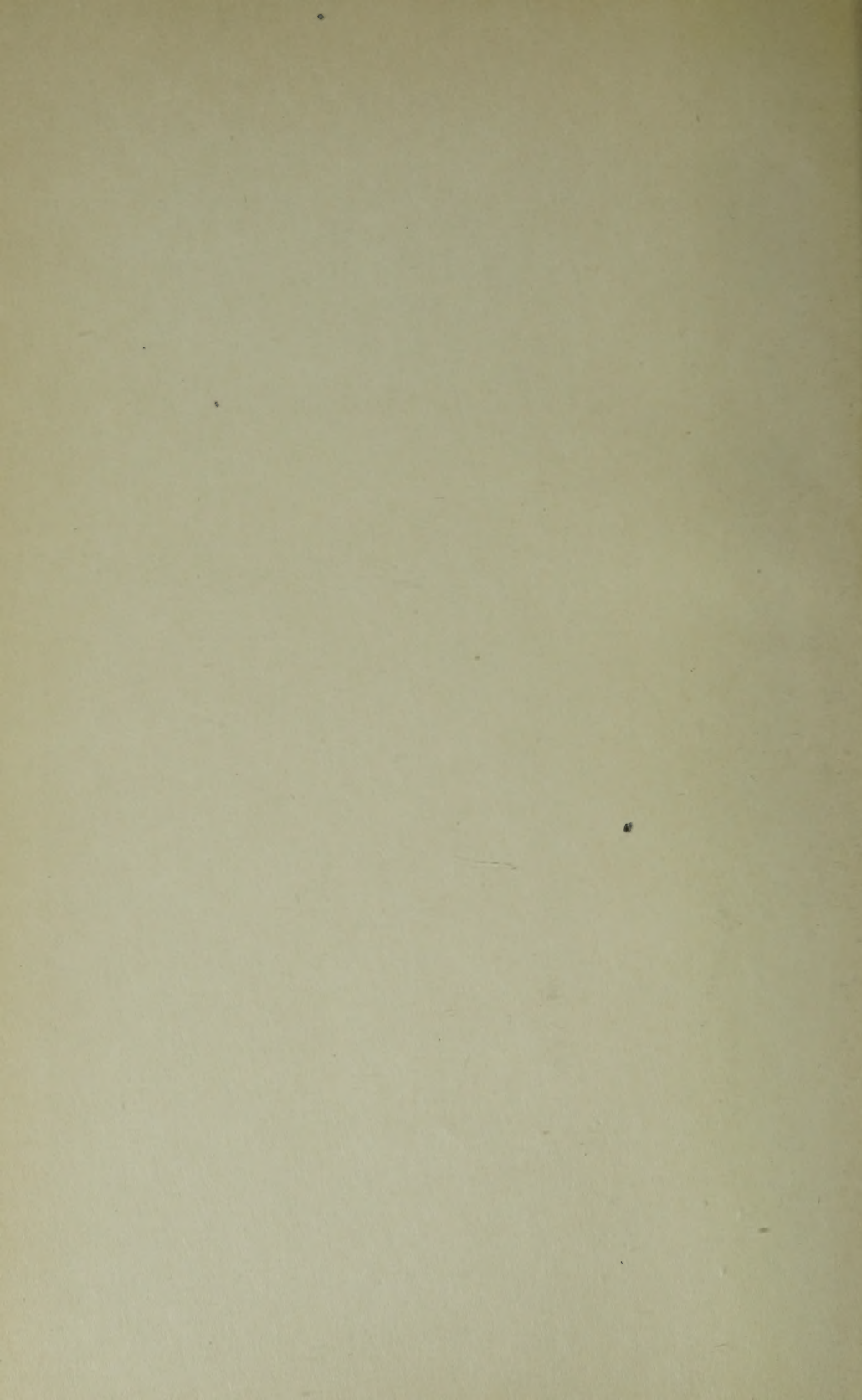


AMERICAN
TYPE DESIGN

IN THE XXTH CENTURY





AMERICAN TYPE DESIGN
IN THE XXTH CENTURY

AMERICAN TYPE DESIGN IN THE TWENTIETH CENTURY

WITH SPECIMENS OF THE OUTSTANDING
TYPES PRODUCED DURING THIS PERIOD
BY DOUGLAS C. McMURTRIE • WITH AN
INTRODUCTION BY FREDERIC W. GOUDY



CHICAGO, ILLINOIS
ROBERT O. BALLOU

1924

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INTRODUCTORY NOTE

LANGUAGE is the amber in which a thousand subtle and precious thoughts are safely embodied and preserved—a storehouse in which is contained the incarnation of the thoughts and feelings of a nation. A language is not acquired merely for the thoughts it enfolds, but also for itself alone as a sublime achievement of the human mind, or for the peculiar pleasure afforded by its beauty as the vehicle of thought.

Nor is any history of a language more dramatic than the history of letters themselves, as letters, like men, have also their strange eventful histories; they have now an ancestry. Their history, in a way, is the history of the human race since in writing is bound up the development of thought, of expression, of art, of intercommunication, and of mechanical invention. And just as language may be considered apart from its function as the vehicle of thought, so may we think of letters for themselves alone, for the beauty of their forms as well as for their functions as the elements of written expression or as details of an accomplished system for transmitting man's thoughts.

But the abstract forms we call letters are now so closely linked up with other details of everyday life that our very familiarity with them leads us to overlook or neglect the sources of their being and the his-

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tory of their development. It is only with the sudden realization of the cunning and subtle design of their simple forms that we become aware of the strangeness of the familiar characters that coin for us the enchanting tale, the poet's visions, or the philosopher's musings.

Comparatively few printers, and even fewer readers know or appreciate the many stages of development through which letters have passed to reach their present forms, symbols that have become so familiar as to be commonplace.

Mr. McMurtrie has suggested, in his review of creative work in the design of American type faces which follows, that achievements in this field can be credited to two influences; that there are two ways to make good type faces—one to *reproduce* the historic types cut by the older masters of typography; the other, to *create* entirely new designs. To follow the first method is to play safe, yet I do not believe it is the way to secure real progress in the typographic art. There is great danger of making a fetish of the work of those older craftsmen. Give their efforts sincere and honest admiration if you will, but not the absolute idolatry that will prevent fresh essays in letter design. While ignorance is said to be the mother of admiration, it is not ignorance that inspires our admiration of the work of Jenson, Aldus, Vascosan, Tory, Garamond, Bodoni, Baskerville, Caslon, Morris; it is our perception of the work of masters. Why *reproduce* today the monumental forms of yesterday? Under their hands designs evolved naturally, budding and blossoming from within, the very emanation of the spirit in which they worked; they produced designs as the bee its honeycomb, as the bird its nest, indeed they could not work otherwise. Their types are now so entirely the heritage of every reader that their reproduction and constant use could not fail to make them commonplace and ordinary. On the other hand those inimitable productions of the past should suggest to the designer with

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vision, a continued train of perceptions and idea, which he may employ and turn to his own need, suggestions that will enable him to create new expressions of beauty, and at the same time advance growth and development. His work will be kept in healthful motion, lifted up and driven onward, and preserved from unwholesome stagnation. New types, suited to the conditions of the present, yet based on good traditions will result.

Traditional forms furnish a safe basis upon which to work, but tradition must be renewed and advanced into our own times or it tends to over-ride and hamper personal expression. The early craftsman worked with his hands for very love of the work itself; blind indeed to medieval ills and discomforts; he saw only the ultimate destination of his efforts. He had no superhuman ability or taste. But the work of a copyist can present only the infelicities and mannerisms of the former worker, and will lack entirely the human stamp of life and variety, and the expression of joy so evident in the old work. No art can live by the continued reviving or reproduction of the achievements of the past. To what source, then, or to what quarter shall we turn for suggestions for the new type creations that will find place in Mr. McMurtrie's second category? How are these new designs to be created?

In the days before printing, the scribe was born into a tradition; certain forms already were universal and fundamental, and actually in the process of growth and development under the hand of each individual writer who used them. When printing came its inventors merely selected the best of the contemporary book hands of the scribes—they used the materials that came ready made into their hands. The square capitals of the manuscript book hands had been derived by the scribes from the stone-cut forms of ancient Rome and bequeathed by them to the early printers who accepted them practically without alteration. The printers, in their anxiety to compete successfully with

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the manuscript books—not realizing that even then the art of the scribes was in its death throes—adopted also the minuscules that gradually had altered from their original forms by adaption to the exigencies of the writers, without question as to their complete fitness as shapes suited for reproduction in metal types. Nor did either printer or type-founder, until printing had been recognized for its own sake, make any attempts to seek or create minuscule forms better adapted to type reproduction.

For many years after there was any necessity for their use printers retained the abbreviations and contractions of the scribes as well as the mannerisms of the manuscript book.

Printing killed the art of the scribe; and it did not occur to printers to avail themselves of the *sources* of the scribe's inspiration for their type forms. Although the first types, modelled on the beautiful manuscript forms, were designed to meet technical limitations and comply with mechanical conditions, they soon drew away from a purely esthetic standard in pursuit of the utilitarianism gradually arrived at, thus bringing about an entire revolution of ideals.

It is not absolutely necessary for the type designer to know whence our alphabet itself was derived, or the history of its development from the far-off times of the Egyptian hieroglyphics, but he should be thoroughly conversant with the beginnings of the Roman capitals whose forms are now fixed by evolution and the stress of necessity, and of which we are not able to alter or improve a single character to make it more beautiful or more legible. For nearly two thousand years the Roman capital has held supreme place among all letters for beauty and character.

For the use of the designer today there remains little in the vanished art of the scribe save the mere force of tradition. Nevertheless the designers of new types may still carry on these traditions of the scribes while respecting the prejudices of the present, and

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produce new designs that will bear plainly and unashamedly the qualities which the modern methods of their production and the metal in which they are fashioned impose upon them.

Any study of the history and development of the shapes that evolved finally into our familiar "lower case" letters would seem to require a familiarity with the Greek and Latin tongues. We may however, with but a very slender knowledge of those languages, trace the transition of the square capitals developed by the scribes from the lapidary letters of the early craftsmen into uncials; later into a mixed hand made up of uncials and occasional minuscules, which, without doubt, were mere interpolations of letters from the cursive handwriting of the time, and finally into the half-uncial that is the direct forerunner of the minuscule book-hand from which our "lower-case" letters come.

Let us then go back to the *sources* of the scribe's art for new inspirations, the beautiful majuscule letters of classical Rome, for our capitals, and for our lower-case letters to the fine book-hands that by the eleventh and twelfth centuries had gradually evolved into fixed forms from the Carolingian minuscules of the ninth; not indeed to copy those forms, but to make of them a starting point for new expressions suited to present day needs.

Too many types in use today betray the fact that their designers were not conversant with the early forms of letters, that they had a feeble invention, a weak sense of proportion or propriety. Eccentricity of form from the hand of an artist who is master of himself and of his subject may be pleasing; it becomes only mere affectation when attempted by the ignorant amateur.

The master, by his knowledge of early forms, will give new graces to them; his eccentricities are the natural expression of his own individuality and his letters will have a style of their own because unaffected. Yet even his letter designs must not be too

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personal if they are to achieve a lasting fame or survive to a later age. Contemporary considerations must be controlled by environment and conditions under which the designer works, rather than by presenting freaks of fashion, although conforming to the spirit and ideas of the present. Reason, more than sentiment; cool, distinguished reticence; unassuming simplicity and freedom from eccentricity, should be the guiding motives; and when, too, our new types express a manly earnestness, careful thought in every detail, beauty, legibility and a simple grandeur, they may indeed prove monumental.

Ignorance often leads us to admire that which with fuller insight we perceive to be ordinary or commonplace; but just as frequently a deeper study of that which seems trite because of our familiarity with it will disclose new beauties and new suggestions, rays still below the mental horizon that will dawn upon the imagination of one alert to receive them.

Letters are to be read, not to be used as practice models for designers, or to be molded by caprice or ignorance into fantastic forms of uncertain meaning. They are not shapes made to display the skill of their designer, they are forms fashioned solely to help the reader.

Frederic W. Goudy.



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AMERICAN typography, like that of all the European countries, passed through a dark and discouraging period during the last half of the nineteenth century. This was the age of types abnormal in every particular, of the decorated monstrosities that made printing in general, and display composition especially, so hideous. Fortunately the text types in the smaller sizes suffered less than those intended for display, but the founders in all lands, in their effort to cater to what was supposed to be contemporary taste, departed far from the standards set by Jenson, Garamond, Van Dijk, and Caslon.

During the twentieth century, however, there has been a real renaissance of type design in America. The extent of American activity along this line is not, I think, fully appreciated abroad. And not only have a very great number of new faces been brought out in the last two decades, but the merit of the designs has been such as to place the United States in rank second to no other country in this field.

American achievements in type design can be credited principally to two influences. There are two ways to make good type faces. One is to reproduce the historic types cut by the older masters of typography, types which have stood the test of time; and

second, the creation of entirely new designs. The first of these methods has been followed to a notably successful conclusion by the American Type Founders Company, which has also, in interpretations and modifications of historic faces, the development of bold faces and the like, shown much ability in origination at the hand of Morris Benton. The second method of almost complete origination has been followed by the distinguished type designer, Frederic W. Goudy, who has brought out independently many beautiful faces which have proved extremely successful for the uses for which they have been intended.

Both efforts have met with enthusiastic yet practical encouragement, not from a few printers only—but from hundreds of printers throughout the length and breadth of the land who have been interested in high standards of typography. Advertising, with its large appropriations and the high grade of talent devoted to its execution, has been a potent force in the encouragement of improved typography and the consequent demand for better type faces so essential to that improvement.

There used to be a considerable number of typefoundries in the United States, but in the course of years the smaller ones were absorbed and the larger ones consolidated. At the present time there are practically but two large typefoundries in the country, the American Type Founders Company and Barnhart Brothers & Spindler.

As the typefounders, making separate types for hand composition and distribution, were the only ones interested in type design, it was they who developed most of the faces in general use. When the composing machines were invented, their principal use was in newspaper offices and their aim was to enable their customers to duplicate by machine setting the results they had been obtaining with hand type. They therefore imitated as closely as possible the type designs then in vogue.

As the typefounders were shut out more and more effectively from the fields of newspaper and book composition their attention was directed to the design of new and better types for publicity purposes. They still retained the leadership in design, but as fast as they developed faces, the composing machine manufacturers copied them. The American Type Founders Company, for one, waged a determined fight to make an original type design patentable, so prohibiting its duplication by competitors—but without success. The consistent refusal of this company itself to plagiarize the designs of others is a matter of common knowledge and public record.

It is very recently indeed that the composing machine companies have come to see the wisdom of creating faces for themselves, and we can expect much more from them along this line in the future. At the present time, however, I can think of but two faces of importance which have been developed independent of the foundries: Italian old style on the monotype and Benedictine on the linotype. The Monotype Company has retained Frederic W. Goudy and the Linotype Company Edward E. Bartlett to further their efforts in this commendable direction. It appears that type design piracy will fortunately soon be a thing of the past.

It is interesting to note, however, that in spite of the competition of composing machines, the sales of type by the typefounders has showed a steady increase.

Before proceeding to a discussion of the type designs produced in the United States during recent years we must briefly consider the evolution which has taken place in the methods of matrix making. In earlier days the artist who was responsible for the design of the face himself cut the punches in soft steel which was afterwards hardened. These punches were then driven into copper or some other ductile metal to form matrices. After finishing and fitting, these matrices were used in the casting of types.

Fourscore and se

36-pt. Caslon printed from type

Fourscore and se

18-pt. Caslon enlarged to 36 pt. size

Fourscore and seven years ago our fa

18-pt. Caslon printed from type

Fourscore and seven years ago our fa

6-pt. Caslon enlarged to 18 pt. size

Punches for each different point size were cut in succession by hand, and considerable judgment was used by the punch-cutter in interpreting the face in the varying sizes. In the older types such as the "471 Caslon," the first type illustrated in this article, the design varies to a very considerable degree in the various sizes. For example eighteen point Caslon enlarged to thirty-six point size will look so different as to appear to be another face. Likewise the six point enlarged to eighteen point will look dissimilar. The reason for this is that a type design which is perfect for, say, fourteen point needs modification if it is to print well in six point. The result was that a series of type in five sizes by one of the old masters practically comprised five different designs, though retaining, of course, the same general characteristics.

The next development was a divorcement of the functions of design and punch cutting. One man would design a face and another would interpret it in the various sizes in cutting it on steel.

The production of new type designs, by reason of the increasing scarcity of competent punch cutters, was becoming more and more difficult when, about

thirty years ago, Linn Boyd Benton of Milwaukee invented and perfected the first punch cutting machine. This machine works on the principle of a pantograph, a guide, following the outlines of a large scale pattern of the type design, directing the movement of a fine revolving tool cutting the metal of the punch or matrix in greatly reduced scale but in exactly the same design. This machine or machines similar to it are now in use in all typefoundries and the matrix departments of all composing machine manufacturers throughout the world.

We may perhaps regret the passing of masters of type design like Garamond and Granjon who were punch-cutters as well. Or we may recall with wonder the statement of Fournier le jeune that he had built up the equipment of his foundry in twenty-nine years, cutting every one of the vast number of punches with his own hand! But we cannot doubt that the Benton engraving machine, in its reproduction of the designs of typographic artists with such absolute fidelity, affords us a great improvement over the intermediate method of entrusting to a punch cutter who was only an artisan the engraving of the designs by hand. The machine has also made the production of new faces less expensive and more expeditious. In recent years the engraving machines have been used to produce type faces in a still more direct manner. The revolving tool instead of cutting a punch in relief is arranged to cut a matrix directly in intaglio. This makes impossible the duplication of matrices at will or their replacement when worn out, but this is not a disadvantage of much moment from the practical point of view, as an engraved matrix, with careful use, will last for years. Some authorities contend that the types cast in such matrices are not quite as sharp in the edges of their impression surface as types cast from punch-driven matrices, for the reason that no revolving tool can cut an absolutely sharp square or angular corner in intaglio, there being of necessity

a slight curve between side and face of the type. This is in no sense, however, a criticism of the engraving machine which will, of course, cut an absolutely sharp corner on a punch in relief, but only of this short cut method for producing matrices. The disadvantage is theoretical rather than practical for the method has been used by the American Type Founders Company in making all its new matrices for the last twenty years.

In some of the newer type faces, particularly those not cut in the first instance by the large typefounders, there is no gradation of design in the different sizes. This is seen, for example, in Kennerley which is shown in thirty point, and in eighteen point enlarged to the same size. Allowing for the slight differences occasioned by enlargement in photo-engraving it will be seen that the designs of each size are similar, in distinction to the Caslon variations already illustrated.

There is one more distinction in modern type design to be considered. A type can be either plain or decorative. By a plain face I mean a type the outlines of which are absolutely in accord with the traditional shapes of the letters without additions, variations, or apparently conscious effort in drawing. Such a type is planned first to be readable and second to look attractive in mass. The decorative face is one

Fourscore and seven

30-pt. Kennerley printed from type

Fourscore and seven

18-pt. Kennerley enlarged to 30-pt. size

drawn with a conscious effort to make each letter beautiful in itself, or to have a single word or line form a pattern of beauty. In designing types of this

character the temptation to introduce little mannerisms not fundamental essentials of the letter forms is too strong to be resisted.

It is types of the former class which were produced by the great masters of the past—types which have stood the test of time. It is types of the latter class which have been the outstanding creation of the twentieth century.

It is types of the former class only that can successfully be used for book composition, which was the sole purpose for which the earlier faces were designed. In the last fifty years, however, the character of material passing through the average printing office has undergone a revolutionary change. The emphasis in the majority of offices has shifted from text composition to display composition—in other words to printing for purposes of publicity. The new class of printing has demanded types of a new character, and the better faces of the decorative kind are the answer to that demand. Advertising messages are always brief. They are generally set off by ample white space. And the effect of the small type blocks must be as beautiful as complete legibility permits.

It is almost needless to add that Frederic W. Goudy is the outstanding and distinguished apostle of this school of type design. His types have met the new demand of a new age in a remarkably successful way. That he has not yet, in my opinion, produced an original type design suitable for book composition in any or all sizes from five point to eighteen point is in no way a disparagement of his remarkable achievements as a type designer. No one man can do all things equally well. But we cannot escape the fact that Goudy's work has made its impress of beauty on every newspaper and magazine page we read today.

In general characteristics types vary in design between two extremes. One extreme may be represented by Bodoni, heavy in some parts and narrowing to a hair line in others. The other extreme is represented

by Jenson's type or its modern interpretation, Cloister, which comes as near as possible to maintaining a uniform weight of line in all elements of the letters. Garamond had more differentiation in weight of line than Jenson; Caslon more than Garamond. It can be stated without fear of contradiction that a type, to qualify for successful employment in a wide variety of sizes and for a wide range of use, must have a reasonable amount of such differentiation in weight of line.

We may now proceed to the discussion of the more significant type faces produced in the United States during recent years.

The type used by most of the early printers in the American colonies closely resembled Caslon in design and color. The title page of the type specimen book of one of the best known printers in American typographic history, issued in 1785, reads as follows: "A specimen of Isaiah Thomas's printing types. Being as large and complete an assortment as is to be met with in any one printing office in America. Chiefly manufactured by that great artist, William Caslon, Esq., of London." And Mr. Gress reminds us that Caslon type was used in setting up the first printed copy of the Declaration of Independence. As styles changed, however, types of the Caslon variety went out of use and many atrocities took their place.

In 1859 the Johnson Type Foundry of Philadelphia brought to this country strikes of the Caslon punches. This foundry later became MacKellar, Smiths and Jordan, which firm was later absorbed by the American Type Founders Company.

Walter Gilliss was one of the first to revive the use of Caslon type in the United States. Arthur Turnure in establishing the now celebrated style publication "Vogue," selected the Caslon face for its composition, and planned originally to import from England the necessary supply of type. In the 1871 specimen book of the MacKellar foundry, however, were found types apparently identical with those of the Caslon foundry.

A
SPECIMEN
OF
ISAIAH THOMAS'S
PRINTING
TYPES.

Being as large and complete an ASSORT-
MENT as is to be met with in any one
Printing-Office in AMERICA.

Chiefly MANUFACTURED by that great Artist,
WILLIAM CASLON, Esq;
OF LONDON.

PRINTED at WORCESTER, MASSACHUSETTS,
By ISAIAH THOMAS.

MDCCLXXXV.

Title page of Isaiah Thomas' Type Specimen

dry's own casting, listed under the title of Original Old Style. According to Mr. Gillis, "the matrices for these types were either struck from the original punches by the Caslon foundry of London, or the types were cast from electrotyped matrices made from Caslon's casting." The Philadelphia foundry in acknowledging the order stated that no fonts of Caslon large enough for book or periodical work had been received by them for nearly two generations. In the 1885 specimen of the MacKellar, Smiths & Jordan foundry were shown the display sizes of Caslon though the text sizes did not appear. One of the two pages devoted to this face is reproduced in slight reduction. Incidentally, the other pages of this particular specimen are thoroughly representative of the dark ages of American typography. In 1903 side-hole matrices for Caslon were made for the monotype in order to handle the composition of "Vogue" on the machines. This very excellent cutting, however, became obsolete with the introduction of the cellular matrices, and it was not until 1915 that a good version of Caslon again became available for machine composition.

In 1895, Will Bradley began the operation of his Wayside Press at Springfield, Mass. He selected Caslon as his only type face and placed orders for all sizes of it with the Dickinson foundry, which was the Boston branch of the American Type Founders Company. Out of all the sizes, however, he could obtain only five, three of these coming from the Boston branch and two from Philadelphia. Bradley gives rather eloquent testimony regarding the selling qualities of Caslon in those days. The colored labels on the Boston packages of type were faded almost white, while those on the Philadelphia packages had turned yellow and were covered with fly specks.

One influence in still further popularizing the use of Caslon was, I believe, the tasteful and effective use of types of both British and American casting

14 A, 10 A, 27 B.

DOUBLE SMALL PICA OLD STYLE.

\$7.65

ANTEDILUVIAN
AQUARIUMS of Curious Shells and Fish
1 2 3 4 5 6 7 8 9 0

10 A, 7 A, 20 B.

DOUBLE PICA OLD STYLE.

\$7.65

SONGS from ye Ancient BARDS

7 A, 4 A, 14 B.

TWO-LINE ENGLISH OLD STYLE.

\$6.95

Sweet HOME SCENE in 1776

5 A, 10 B.

TWO-LINE ENGLISH OLD STYLE ITALIC.

\$3.00

GIFTS for the Grandchildren

7 A, 4 A, 14 B.

TWO-LINE GREAT PRIMER OLD STYLE.

\$9.35

OLD MEN from Metz

4 A, 8 B.

TWO-LINE GREAT PRIMER OLD STYLE ITALIC.

\$4.00

Polar Skating RINK

5 A, 10 B.

DOUBLE PARAGON OLD STYLE.

\$8.35

Ocean RIPPLES

ALL COMPLETE WITH FIGURES.

Mackellar, Smiths & Jordan,

Sansom Street, Philadelphia.

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in high-grade display composition at the Marchbanks Press in New York. And Bruce Rogers at Cambridge and D. B. Updike in Boston were using them in book composition of excellent character.

Types cast in the old MacKellar matrices could be had on special order from the American Type Founders Company, although the face was not shown on the specimen books. As more and more printers learned that this face was available, the demand forced the type out of the obsolete class and led to issuing a special specimen booklet showing it. The face was designated as "471 Caslon." The roman of this fine letter is represented by the specimen below.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any na-

471 Caslon Roman. A. T. F.

The italic also is a faithful representative of the types originally cut by William Caslon. There is available for use with this italic a fine series of "Swash" Capitals, and the long *s*, and the old-fashioned ligatures *ct*, *sh*, and so forth

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any nation so conceived, and so dedicated, can long

471 Caslon Italic. A. T. F.

A form of Caslon, known as "lining Caslon," was on the market twenty years ago and in rather general use in printing offices. This was the original Caslon with shortened ascenders and descenders to make it cast on the so-called "American Line," a pernicious invention useful perhaps to newspaper and catalogue compositors, which did much to deform American type designs which might otherwise have been most satisfactory. No types with descenders of normal length were shown in the specimen books, though the founders had thousands of matrices for them in their drawers of obsolete materials.

The popularity of the Caslon with normal length descenders paved the way for sound proportions in the design of another type family next to be revived by the American Type Founders Company. This organization brought out in 1911 and 1912 two distinguished faces designed by Morris Benton—Bodoni and Bodoni Book.

The Bodoni is not copied exactly after any one of Bodoni's types but represents a synthesis of the characteristics of a number of the designs in his later manner, when the differentiation between the heavy strokes and the hair line serifs reached its maximum.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any na-

Bodoni Roman. A. T. F.

The roman is a type suited to book composition only when used in the monumental manner in which it was utilized by its originator, with wide margins, comparatively narrow measure, and generous leading.

In drawing it is absolutely free from objectionable mannerisms. The interpretation has met with the cordial endorsement of Italian apostles of the distinguished printer of Parma. The italic is particularly successful, having a vigor and charm which are indeed unusual.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any na-

Bodoni Italic. A. T. F.

The types above are excellent for display composition and as rubrics or headings work excellently in combination with old style types.

Bodoni Book was, in a similar way, based on types in Bodoni's earlier manner, with the differentiation in weight of line much less extreme. These types were among the first truly "modern" designs. The face below suggests the condensation of the French types. It is legible and pleasing.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any nation so conceived, and so

Bodoni Book Roman. A. T. F.

The italic of Bodoni Book is also satisfactory. Its angularity is regular and it is free from freakishness.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any nation so conceived, and so

Bodoni Book Italic. A. T. F.

The importance of the Bodoni revival as a milestone in American type design cannot well be overestimated.

About this same time Frederic Goudy brought out Kennerley and offered it to the public. This is a great type face and manifestly the product of a master of letter design. As a matter of fact, Goudy was no novice. He had already designed a number of beautiful types of which Village, which made its first appearance in 1903, was the most notable. But this and others were private types not for sale to printers generally and so of less consequence in a practical way to the typographic world.

Kennerley was Goudy's first essay in the rôle of typefounder. This face is essentially one of the decorative class already defined. It is splendid in display composition and works well in booklets where the size of the type is comparatively large in relation to the size of the type page. As will be seen the weight of line and color is remarkably even.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any

Kennerley Roman. Goudy

The italic is likewise handsome. Its color is even and its angularity regular. It has a number of mannerisms or special features which probably detract in some degree from its legibility, but none of them is objectionable. Italic is a type for occasional rather than extensive use and the general effect is undeniably charming.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or

Kennerley Italic. Goudy

When Mr. Goudy started to work on Kennerley he had the Fell model in mind. But as the design developed he got further and further away from it. There are many characteristics in Kennerley that cannot be found in the Fell types, or indeed in any other face previously designed, though they can be found in a number which have been brought out since. This type must certainly be regarded as an entirely original design.

The roman of the Kennerley series was first used in "The Door in the Wall" by H. G. Wells, which was published by Mitchell Kennerley on November 11, 1911. It was first shown in specimen form and offered on the market in "Typographia No. 1" issued in September of the same year. The italic was not completed until 1915, being first shown in "A Note on Letter Design" issued in December of that year. Since its first appearance Kennerley has been exactly duplicated on the monotype. As a matter of fact the type of the above specimens was cast in monotype matrices.

One of the greatest merits of Kennerley is its beauty in the larger sizes. Set a line of type in sixty point Caslon and the result will be far from pleasing; set the same line in Kennerley and the effect will be lovely. To show how well it stands inspection in the larger sizes, witness the following line of thirty-six point capitals:

FOURSCORE

Kennerley 36 pt. point capitals. Goudy

At the same time as Kennerley came on the market, Forum Title also made its bow to the typographic world. This was an alphabet of very attractive monumental capitals based on rubbings made by Mr. Goudy of inscriptions in the Roman forum. It is shown below.

FOURSCORE &
SEVEN YEARS A

Forum Title. Goudy

Another face brought out independently by the same designer is known as Goudy Antique. It was first shown in 1912 in "Typographia No. 2". This is a design clearly of Venetian character, which is good, but not distinguished. It has, unfortunately, no italic.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. We are now engaged in a civil war testing whether this nation, or any nation

Goudy Antique. Goudy

The next forward step was taken with the appearance of Cloister Oldstyle during 1914. It was designed by Morris Benton, following as closely as possible the famous roman type used by Jenson in his "Eusebius" of 1470, and was produced by the American Type Founders Company.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any nation so conceived, and so dedicated, can long en-

Cloister Oldstyle. A. T. F.

This roman type is excellent, in fact almost beyond criticism. That I have never made use of it is due, I think, to the marked inferiority of the italic. The general effect of this italic is not particularly good, but the font would be greatly improved by the replacement of the *a*, *s*, *v*, and *w*.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any nation so conceived, and so dedicated, can long endure. We are met on a great bat-

Cloister Oldstyle Italic. A. T. F.

The first face of real excellence designed by Goudy to be brought out by the American Type Founders Company was designated as Goudy Oldstyle, and made its appearance in 1916. It had many of the same characteristics as Kennerley but was lighter in color and showed more differentiation in weight of line.

I N T H E X X T H C E N T U R Y

It thus worked better in the smaller sizes. It was actively pushed by the typefounders and had a wide sale, being used very largely in advertising.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether

Goudy Oldstyle. A. T. F.

The italic of this face is regular and pleasing. Both roman and italic are marred to some extent by the abnormally abbreviated descenders.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any nation

Goudy Oldstyle Italic. A. T. F.

The production in 1917 of the Baskerville series represented a revival of the types designed and used from 1757 to 1773 by the celebrated Birmingham

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil

Baskerville Roman. A. T. F.

typefounder and printer, John Baskerville. Strikes for this face were purchased by the American Type

Founders Company from Stephenson Blake & Co. in England. The roman of the revived series is fine, as will appear from this specimen.

This excellent series has received all too little recognition and far too little use. It is a good, standard type which can heartily be recommended to printers as a sound choice in equipping a composing room; particularly for use on the smoother finish papers which are in almost universal use today. The roman is a fairly faithful copy of the types used by Baskerville, but the italic, which was designed and cut in this country to work with the roman, is far afield from the italic of the original. The highly individual design of the italic capital *T*, for example, which is a distinguishing feature of the Baskerville face is entirely missing in the revived alphabet. The American Type Founders Company might well consider re-cutting this italic and making Baskerville one of its featured types. It has not yet been cut for any composing machine.

*Fourscore and seven years ago our fathers
brought forth on this continent a new nation,
conceived in liberty, and dedicated to the propo-
sition that all men are created equal. Now we are
engaged in a great civil war testing whether that*

Baskerville Italic. A. T. F.

The next epoch in American typography was the revival in 1919 and 1920 of the face cut by Claude Garamond in 1540. This was one of the most beautiful roman types ever produced and it is remarkable that it was not copied before. The presswork on most of the contemporary books using Garamond's types was so poor that there is little opportunity to judge their real beauty. The matrices have been preserved, however, in the French national printing office, and the use, for example, in Claudin's monumental work on the history of printing in France and in Christian's lectures

I N T H E X X T H C E N T U R Y

on early Paris printing, of types cast from them, brought the face to the attention of present-day typographers. The adaptation was made by Morris Benton. The roman is remarkably faithful to the original.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any nation so conceived, and so

Garamond Roman. A. T. F.

Garamond's italic was very free and fanciful. Probably it was felt that a literal reproduction would be too extreme for use in commercial printing or modern book composition. So the following sedate italic, well mated in design with the roman, was brought out.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any nation so conceived, and so dedicated, can long endure. We

Garamond Italic. A. T. F.

This is a good italic type, but we may venture to hope at a later date for an alternative italic, more nearly corresponding with the original.

An excellent bold face of medium weight, named Garamond Bold, was designed by Morris Benton and offered by the American Type Founders Company in 1923. It has, of course, little relation to the types of Claude Garamond, except that it is appropriate to use in combination with the types of the series illustrated above.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any na-

Garamond Bold. A. T. F.

In 1918 Goudy brought out a type of considerable strength—almost a bold face—different in design from anything he had done before, and christened it Goudy Modern. It made its first appearance in "Ars Typographica No. 2." The lower case ascenders exceed the capitals in height, a feature held by Mr. Stanley Morison to be based on sound calligraphic precedent. This face, shown in the following specimen is a good design.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. We are now engaged in a great civil war testing whether this nation, or any na-

Goudy Modern. Goudy

Goudy Open, an excellent and highly popular display letter, was first offered in 1918. This type looks particularly well in lines of capitals. It is my understanding that Mr. Goudy designed this first and then conceived the idea of filling in the outlines, thus producing Goudy Modern as shown above.

Fourscore & Seven Years
Ago our Fathers brought

Goudy Open. Goudy

A highly individualistic type—admittedly an experiment—and intended only for limited use, is known as Goudy Newstyle. It was first shown in the "American Printer" of July 5, 1921. The lower case *e* is new in form as well as design and the drawing of the lower case *b* is distinctly original.

Fourscore & seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the prop-

Goudy Newstyle. Goudy

Another Goudy type which, like Kennerley and a number of the other types described, he has brought out himself under the name of the Village Letter Foundry, is termed Hadriano. This is an alphabet of classic capitals of great force and magnificent drawing. They are not suited to all uses but are certainly delightful to look at. This type was brought out in February, 1918, and first shown in "Ars Typographica No. 1."

FOURSCORE AND SEVEN YEARS AG

Hadriano. Goudy

Leaving Mr. Goudy for a moment we will consider a face designed by Oswald Cooper for Barnhart Brothers & Spindler, and brought out in 1919. This is a type face of much merit. It is strong in character and thoroughly original. For good book composition the descenders are a little too short but this does not prove a disadvantage in advertising composition. It would be worth while for the foundry to offer this face in alternative form on a larger body with longer descenders. The

lower case *e*, one of the most important letters of the alphabet in a printer's case, seems clearly too small.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that

Cooper Roman. Barnhart

The italic has many points of charm. It, too, is entirely original. The idiosyncrasy of the lower case *h* and *n* going below the line is not, I feel, a feature needful to make the face individual and might better be dispensed with. In general drawing and design, however, we have here a fine basis on which to build. It appeared in 1924.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that

Cooper Italic. Barnhart

Another Barnhart face is known as Laclede Oldstyle. This was developed in 1920 by the Laclede Type

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether

Laclede Oldstyle. Barnhart

I N T H E X X T H C E N T U R Y

Foundry of St. Louis which was recently absorbed by the Chicago organization. This is a pleasing face, but it has a little too close a resemblance to a type already illustrated. So far as I know, it has no italic.

Mr. Goudy some time ago designed a type which was put on the market in 1923 by the American Type Founders Company, under the designation of National Oldstyle. It is available only in the roman, which is shown below.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any na-

National Oldstyle. A. T. F.

The Mergenthaler Linotype Company brought out in 1915 a completely original type face known as Benedictine. The design was adapted by Joseph E. Hill, working under the direction of Mr. E. E. Bartlett, from the type used during the fifteenth century at Bologna in various books printed by Plato de Benedictis. These types were photographically enlarged and followed very faithfully. In general this is an excellent type face. The change in the lower case *h* from the traditional form of that letter is, however, a distinct drawback to its legibility and effectiveness. There is no

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are en-

Benedictine Roman. Linotype

form of letters better than that to which we are most accustomed. Type designers or type adapters should regard this as a primary law.

The italic of Benedictine is not, I think, as successful as the roman. In the lower case the *n* and *h* depart unnecessarily from the traditional forms and the *g*, *v*, *w*, and *y* are too calligraphic in character for good printing types. The *a* seems too narrow in comparison with the other vowels.

The comments are, of course, not to be interpreted as criticisms of the type as an historic revival, but only as affecting its usefulness for present-day printing.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in civil war testing whether that

Benedictine Italic. Linotype.

The Benedictine Book, which is an interpretation in lighter color of the same design, brought out in 1922, has in the roman many merits as a type for book composition.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in civil war testing whether that

Benedictine Book Roman. Linotype

The same comments as made regarding Benedictine apply to this type in both roman and italic—

though in markedly less degree. It is to be hoped that the sale of matrices for these two series will encourage the Linotype Company to further efforts in the production of original faces. From all reports this encouragement is forthcoming from its customers. The Benedictine Book Italic is shown in the following specimen:

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in civil war testing whether that

Benedictine Book Italic. Linotype

Another face developed for the linotype is known as Elzevir No. 3, which appeared in 1919. This is a French old style, a composite face, produced under Mr. Bartlett's direction.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in civil war testing whether that

Elzevir No. 3 Roman. Linotype

Both the roman above, and the italic following, are good of their kind. It need hardly be explained that the name is a derivative of general trade custom rather than an intimation that the face resembles the types actually used by Abraham, Bonaventure, Daniel, or Louis Elzevir.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in civil war testing whether that

Elzevir No. 3 Italic. Linotype

The Monotype Company's most consequential contribution to original type design is Frederic Goudy's new type which has been baptised Italian Old Style. The specimen which follows is the eighteen point size of this type—unlike the other specimens illustrating this essay, which are uniformly set in fourteen point types. This is a very fine roman letter with almost no affectations of design. The descenders are of ample depth; the letters are well proportioned in width, one to the other. The only criticism I can make is in the form of a querulous inquiry: "Why do modern type designers object so strongly to giving any height to a lower case *t*?" This type made its appearance in 1924.

Fourscore and seven years ago
our fathers brought forth on this
continent a new nation, con-
ceived in liberty, and dedicated
to the proposition that all men

Italian Old Style Roman. Monotype

The italic of this face is also excellent, though the excrescences on the lower case *v* and *w* are annoying. I understand, however, that these have been changed since the specimen was set. The usefulness of the angular appendage at the top of the lower case *p* is also open to question. The capitals when used in

combination are fine and spirited. A designer can take many more liberties, however, with the capitals of an alphabet (which are used so seldom) than with the lower case which is used so largely.

*Fourscore and seven years ago
our fathers brought forth on this
continent a new nation, conceived
in liberty, and dedicated to the
proposition that all men are cre-*

Italian Old Style Italic. Monotype

Hess Old Style is a good type which shows the influence of recent tendencies in type design. It has almost no mannerisms to obscure its legibility. This type was designed by Sol. Hess, typographic manager of the Lanston Monotype Machine Company. It was brought out in 1920.

Fourscore and seven years ago our
fathers brought forth on this conti-
nent a new nation, conceived in lib-
erty, and dedicated to the propo-
sition that all men are created equal.

Hess Old Style Roman. Monotype

The italic of this face keys in well with the roman. It too is in no sense freakish.

*Fourscore and seven years ago our fa-
thers brought forth on this continent a
new nation, conceived in liberty, and
dedicated to the proposition that all
men are created equal. Now we are*

Hess Old Style Italic. Monotype

It had not been intended to include in this essay any types not available in the market to any printer who might care to use them. I am making one exception, however, in the case of Collier Old Style, a very beautiful face for hand composition designed for the Proctor and Collier Company of Cincinnati by F. W. Goudy. The roman—all that has as yet been cut—is shown below.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any na-

Collier Old Style

I have now dealt with most of the significant type designs of American origin (in my own judgment of course) suited to text composition, and produced during the past two decades. The most widely known type of distinctly American creation, however, has not as yet been discussed. Cheltenham, which has been developed into twenty-four series though various modifications—extended, extra extended, condensed, extra condensed, bold, shaded, and so forth—is known as a type family in all countries of the civilized world. It was designed by Bertram G. Goodhue in collaboration with Ingalls Kimball and was produced in hand

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any nation so

Cheltenham Roman. Linotype

type by the American Type Founders Company and for line casting by the Mergenthaler Linotype Company. I show herewith the original version as available on the linotype, as it appeared in 1906.

This type, while it was an improvement on some of the barbarous types whose use it supplanted, is not a beautiful face, and of course, it becomes less attractive the more it is squeezed together or puffed out. It is not, I believe, a wise choice of type for the present-day composing room. The appearance of most commercial or magazine printing will be improved by the simple expedient of denying any variants of the Cheltenham design to the compositors. The italic of the original design follows:

*Fourscore and seven years ago our fathers
brought forth on this continent a new nation,
conceived in liberty, and dedicated to the
proposition that all men are created equal.
Now we are engaged in a great civil war
testing whether that nation, or any nation so*

Cheltenham Italic. Linotype

No account of American type design, however, would be complete without a mention of Cheltenham, for the ramifications of its family tree have made a deep impression on the history of typographic development in the United States.

As has already been pointed out, more and more volume composition has been handled on the composing machines. In consequence, the appearance of a considerable proportion of American printing has been conditioned by the choice of types offered in matrix form by the composing machine manufacturers, and the quality of these types from the standpoint of design. As has also been noted most of these faces were adaptations or copies of designs already stand-

ardized by the type founders. Let us consider, therefore, the better of these adapted faces which are available to the printer today.

It is no exaggeration to say that, up until a few years ago, the printer desiring to turn out a really fine book, had no option other than to hand set it in foundry type. The credit for bringing out the first machine face of wide usefulness suited for fine composition must go to the Monotype Company for its version of Caslon offered to the public in 1915. This face had long descenders and followed very closely the classic design. When cast slightly tighter fitting than normal it makes possible very fine composition indeed.

Fourscore and seven years ago our fathers
brought forth on this continent a new nation,
conceived in liberty, and dedicated
to the proposition that all men are created
equal. Now we are engaged in a great
civil war testing whether that nation, or

337 Caslon Roman. Monotype

The italic of this type, which is known as "337 Caslon," is practically as good as the roman. The ability of the monotype to cast kerning letters is of particular help in the italic rendering of this particular face.

*Fourscore and seven years ago our fathers
brought forth on this continent a new nation,
conceived in liberty, and dedicated to the prop-
osition that all men are created equal. Now
we are engaged in a great civil war test-
ing whether that nation, or any nation so*

337 Caslon Italic. Monotype

About ten years ago the Peignot Foundry in Paris brought out a fine original type design, known as Cochin, and based on the lettering of eighteenth century French copperplate engravers. In 1916 an adaptation of this deservedly popular face was brought out for the monotype. The roman, shown here, is a most satisfactory type.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil

Cochin Roman. Monotype

The glory of the French type, however, was its italic, which was extremely spirited. The rendering of this was disappointing—more so than need have been the case.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in great civil war testing whether

Cochin Italic. Monotype

The next important monotype adaptation was the Garamond face, re-christened Garamont. Person-

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that

Garamont Roman. Monotype

ally I cannot see any material differences between this face and the foundry face brought out a number of years earlier. This series was put on the market in the latter part of 1922.

This correspondence is particularly to be noted in the italic which follows the foundry precedent in departing far from the models of Claude Garamond.

*Fourscore and seven years ago our fathers
brought forth on this continent a new nation,
conceived in liberty, and dedicated to the prop-
osition that all men are created equal. Now
we are engaged in a great civil war testing
whether that nation, or any nation so conceived*

Garamont Italic. Monotype

The Garamont series, however, is a very beautiful face for machine composition, and constitutes a material contribution toward raising to still higher levels the standards of American typography.

One of the best faces available for everyday "bread and butter" use is the Binny Old Style in its monotype version. In sizes fourteen point and below it is good; in larger sizes it is most unsatisfactory. For text composition of the plainer sort, however, it affords a fine backbone to a composing room.

Fourscore and seven years ago our
fathers brought forth on this conti-
nent a new nation, conceived in lib-
erty, and dedicated to the propo-
sition that all men are created equal.
Now we are engaged in a great civil

Binny Old Styles Roman. Monotype

The italic of this old style type of American ancestry is good but not distinguished. Incidentally, it may

be noted that the present essay is set in ten point Binny Old Style.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing

Binny Old Style Italic. Monotype

The Hess Bold, offered on the monotype, is not in my opinion a good face, being more extended than normal letter proportions admit.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are

Hess Bold. Monotype

Scotch is one of the well known type faces and when well designed is an excellent type of "transitional" character. But the types available today under that

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war

Scotch Roman. Monotype

designation, either from the foundry or on the monotype or linotype, are far from attractive. The monotype version is here shown.

The italic is even less prepossessing as will be evident from the following specimen. In justice to the face, however, it should be noted that the smaller sizes are better—though the larger sizes are worse.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil

Scotch Italic. Monotype

If any printer would like to use a good Scotch for hand composition, I should advise him to persuade the American Type Founders Company to cast some Wayside, now an obsolete face, but an excellent one.

As has already been noted the Kennerley as originally brought out by Mr. Goudy was duplicated on the monotype in 1923—another great advantage to the printer using machine composition. The monotype has also had for a number of years a face called Goudy Light which I am sure is no more pleasing to Mr. Goudy than it is to his friends.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing

Goudy Light Roman. Monotype

I N T H E X X T H C E N T U R Y

The showing of the italic of this same face, which was brought out in 1910, will close our consideration of the type faces available on the monotype.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that

Goudy Light Italic. Monotype

We will now proceed to consider the adapted faces available to users of the linotype machine. The Bodoni revival resulted in the production of linotype matrices for what is in many respects the finest type produced for linecasting in recent years—Bodoni Book, which appeared in 1916.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war

Bodoni Book Roman. Linotype

I am sure the above specimen will obviate the need of further eulogy. The italic is equally commendable. Both these alphabets are superior to the monotype version of the same face.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war

Bodoni Book Italic. Linotype

The Bodoni as produced for the linotype during 1914 is an excellent face, particularly acceptable for advertising composition.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any na-

Bodoni Roman. Linotype

The italic is very close in design to that produced earlier by the foundry. What more praise is needed?

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any na-

Bodoni Italic. Linotype

Another face developed for the linotype is known simply as No. 16. It is a modern in design and has extremely abbreviated descenders which make it a large face for a fourteen point body.

In the italic the curtailment of the descenders is

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a

Number 16 Roman. Linotype

I N T H E X X T H C E N T U R Y

even more noticeable. I cannot consider this face a well-designed type. It was put on the market in 1910.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created

Number 16 Italic. Linotype

The Linotype Company has just produced a highly satisfactory interpretation of Caslon—that classic design of Anglo-Saxon typographers. The Caslon Old Face, now available in complete series, though not yet officially announced, is shown below.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any na-

Caslon Old Face Roman. Linotype

Italics have always been a problem to linotype designers, but in this case the italic has been handled remarkably well. Even the lower case *f*, that rock on which many a linecasting face has stranded, has shown up with considerable spirit retained.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any na-

Caslon Old Face Italic. Linotype

In concluding my review of linotype adaptations, I wish to call attention to a face which is used all too little. A number of typographers of authority consider it the best face available on the slug machines. I refer to Original Old Style, based on a face originally brought out many years ago by Miller and Richard of Edinburgh.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged

Original Old Style Roman. Linotype

The roman, as will be seen is very handsome. The capitals, being heavy, give it a spotty appearance which seems to add to rather than detract from its attractiveness in the printed page. As usual the italic is not so satisfactory, but it is far from bad.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged

Original Old Style Italic. Linotype

Returning again to foundry types, I show below a type produced essentially for advertising use and

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged

Artcraft Roman. Barnhart

I N T H E X X T H C E N T U R Y

called Artcraft, brought out in 1912 by Barnhart Brothers & Spindler. If a number of the curlicues put on it intentionally to give it "individuality" were omitted it might be a very attractive type.

As it is, however, it has been a very popular one and has enjoyed a wide sale. It is here shown in the italic, which made its bow to the public in 1914.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing

Artcraft Italic. Barnhart

A conventional though very slightly compressed old style type is offered by the same foundry under the name of Clearcut Oldstyle.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that na-

Clearcut Oldstyle Roman. Barnhart

This type reverses the usual relation and seems more attractive in the italic than the roman.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are

Clearcut Oldstyle Italic. Barnhart

There is a recent development in type design which bids fair to spread. It had its inspiration in the popularity of the "swash" capitals available with the italic of Caslon and several other faces. The idea was conceived of making other fancy capitals to go with lower case italics already created and call the combination "Cursive." The swash capitals we have known in the past were essentially type letters, but these cursive capitals—strongly reminiscent of the French "lettres coulées" of the latter half of the last century—are more scriptorial in character.

The combination of such a series of capitals with the lower case italic of Cloister and christened Cloister Cursive by the American Type Founders Company shown below made its appearance in 1923.

Fourscore and Seven Years ago our Fathers Brought forth on this Continent a New Nation, conceived in Liberty, and dedicated to the Proposition That All men are Created Equal. Now we Are Engaged in a Great civil War testing whether that Nation, or any nation so Conceived, and so Dedicated, can Long en-

Cloister Cursive. A. T. F.

A similar course pursued with Goudy Oldstyle italic gives the following result under the title of Goudy Cursive. This was also a product of the year 1923.

Fourscore and Seven Years ago our fathers brought Forth on this continent a New nation, Conceived in Liberty, and Dedicated to the proposition that all Men are created equal. Now we Are Engaged in a Great Civil War testing whether That Nation

Goudy Cursive. A. T. F.

Personally I do not care for such extremes in type design. Cursive capitals are even being produced for Caslon and the result in composition is far less attractive than if fancy had been limited to the swash letters already in use.

To go back no farther than 1910, the types available in even our best printing offices for display composition were poor indeed. In most such offices some good text types might have been discovered, but types to produce beautiful advertising composition were almost non-existent.

This situation has changed to a spectacular degree. Many of the types already shown are also beautiful in the larger sizes. And to meet the natural demand for heavier types, the first really distinguished bold face types have been produced.

First place on the list of these types must be accorded to Goudy Bold, a type with the actual design of which—according to his own statement—Mr. Goudy had nothing to do. It appears that the result is to be credited to Morris Benton of the American Type Founders Company, who started with Goudy Old Style before him, to evolve a bold face which would work appropriately with that type. In proportion of letters, character of serifs, and so forth, certain relations between the two types have been preserved. So it is that the foundry credits it jointly to Goudy and Benton. This type made its first public appearance during the year 1917.

Fourscore and Seven Y YEARS AGO OUR F

Goudy Bold Roman. A. T. F.

A highly successful italic was brought out soon after—to be specific, in 1921. This was another consequential addition to our typographic assets.

Fourscore and Seven Ye
YEARS AGO OUR F

Goudy Bold Italic. A. T. F.

A very attractive shaded letter, evolved from the same design appeared in 1923. It is known as Goudy Handtooled.

Fourscore and Seven Y
YEARS AGO OUR F

Goudy Handtooled Roman. A. T. F.

This type, as well as its italic which follows, works best on coated paper. The white line is liable to fill up in running on other kinds of stock.

Fourscore and Seven Y
YEARS AGO OUR F

Goudy Handtooled Italic. A. T. F.

Second place on the list of bold faces must be awarded to Cloister Bold, a bold designed by Morris Benton to work in combination with his Cloister Oldstyle, and brought out in 1915. The roman is exceptionally good.

Fourscore and Seven Years
AGO OUR FATHERS B

Cloister Bold Roman. A. T. F.

The corresponding italic was placed on the market the following year, 1916. It is a leaner letter than the roman as will appear by comparing the specimen above with the one which follows.

Fourscore and Seven Years A AGO OUR FATHERS BR

Cloister Bold Italic. A. T. F.

The Garamond Bold, which has already been shown in the fourteen point size, is also a very handsome letter in the display sizes. No italic of it has yet appeared.

Fourscore and Seven Year AGO OUR FATHERS B

Garamond Bold Roman. A. T. F.

There is a type on the obsolete list of the American Type Founders Company which seems to me very fine for certain display purposes. I refer to French Script, shown below. It is one of the finest script types ever produced, and is a useful addition to the equipment of any composing room handling high grade work.

*Fourscore and seven years
ago our fathers brought*

French Script. A. T. F.

One novelty which I have been expecting for some time has just been brought out by the American Type Founders Company—a face based on pen lettering. It is designated as Freehand and will be found extremely useful for certain purposes.

Fourscore and Seven Years Ago Our Fathers Brought F

Freehand. A. T. F.

Two other new faces are not as good. One known as Colwell Handletter seems most unattractive.

Fourscore and Seven Year
AGO OUR FATHERS

Colwell Handletter Roman. A. T. F.

And in the italic it exhibits as many if not more unprofitable eccentricities.

Fourscore and Seven Year
AGO OUR FATHERS

Colwell Handletter Italic. A. T. F.

Another new type, named Sterling, seems a step backward rather than forward.

Fourscore and Seven Year
AGO OUR FATHERS

Sterling Roman. A. T. F.

With the capitals shown in the specimen below it is designated as Sterling Cursive.

Fourscore and Seven Yea
Ago Our Fathers Broug

Sterling Cursive. A. T. F.

Passing now to the display types produced by Barnhart Brothers & Spindler we find Cooper in the roman not quite so distinguished in the display sizes as in the text sizes.

Fourscore and Seven Y AGO OUR FATHER

Cooper Bold Roman. Barnhart

The italic of the Cooper, however, stands the enlargement very well.

Fourscore and Seven Yea *AGO OUR FATHER*

Cooper Bold Italic. Barnhart

Some advertisers require exceptionally bold and black types. Personally I do not see the necessity for them even to obtain smashing display. Of that kind of type, however, Cooper Black, a type of the vintage of 1920, is a good example.

Fourscore and Se **YEARS AGO OUR**

Cooper Black. Barnhart

The Barnhart concern started to reproduce Le Moreau le Jeune, the beautiful and delicate French outline type, the lines of which are of the same weight throughout the design. One stroke in the following design, however, has been made materially heavier, so the appearance is very different from the French original. This type, which appeared in 1915, is named Caslon Openface.

Fourscore and Seven Yea YEARS AGO OUR

Caslon Openface. Barnhart

A rather odd face, which has nevertheless a real field of usefulness, is known as Caslon Antique, a type which was first put on the market in 1897. The edges of the letters are deliberately broken and made uneven as though drawn by a trembling hand, in order to give the impression of old age.

Fourscore and Seven Years Ag OUR FATHERS BROU

Caslon Antique Roman. Barnhart

This type has been very successfully used in advertising of a certain character. The italic is similar.

Fourscore and Seven Years AGO OUR FATHERS

Caslon Antique Italic. Barnhart

Laclede Bold is an attractive bold face showing the influence of an earlier design of similar character. It was brought out in 1924.

Fourscore and Seven YEARS AGO OUR

Laclede Bold. Barnhart

A very interesting novelty, brought out in 1924 by Barnhart is a series of flourished ornamental letters known as Clearcut Shaded Capitals to work with the types of the regular Clearcut series. These constitute I think a more defensible experiment than the so-called "cursive" capitals, because they are so clearly decorations rather than types. And of course,

I N T H E X X T H C E N T U R Y

no one would think of using them for any extensive piece of copy. They do help to make, however, rather attractive decorative lines in open display.

Four Score and Sev
YEARS AGO OUR

Clearcut Shaded Capitals. Barnhart

The capitals known as Caslon Italic Specials do not appear to me so worthy of commendation. They are in the manner of type letters yet are too fancy in form for type. They are used in combination with the italic of Barnhart's series of Caslon, and have just made their appearance.

Four Score & Seven Y
AGO OUR FATHER

Caslon Italic Specials. Barnhart

A satisfactory heavy type for advertising composition is known as Artcraft Bold. This has fewer eccentricities than the lighter faced roman of the same type family.

Fourscore and Seven
YEARS AGO OUR F

Artcraft Bold. Barnhart

Pencraft Shaded is a type with an excellent idea behind its design. The extent and distribution of the shading gives it a brilliant effect on coated paper—

the stock on which it should be used. This face would profit by making the tails on the serifs a little less pronounced.

Fourscore and Seven YEARS AGO OUR

Pencraft Shaded, Barnhart

Our discussion of the Barnhart display types can close with a showing of Trenholm Oldstyle, a type not yet on the market, the matrices of which are still undergoing revision. This face was designed for the Chicago foundry by George F. Trenholm of Boston. The type represents, it appears to me, an effort to obtain individuality by legitimate means. Every letter follows the established letter forms. The innovations consist of a slight condensation and unusual originality of drawing.

Fourscore and Seven Years AGO OUR FATHERS B

Trenholm Oldstyle Roman. Barnhart

Finally, in the field of display types, I show a design of my own known as Vanity Fair Capitals. This is a "lettre de fantaisie" as the French would call it and suited to very limited use. The alphabet is based on a type of J. F. Rosart, a Dutch founder of the eighteenth century. It appeared in 1923.

FOURSCORE

Vanity Fair Capitals

Another type of my own design, based on similar inspiration, has a little wider field of usefulness, being suited for headings, initials, and general display. This face, the matrices for which were engraved during 1922, is designated as McMurtrie Title.

FOURSCORE AN

McMurtrie Title

In planning this little essay on types of the contemporary period, it seemed that the most intelligent form of presentation of the various faces, for purposes of comparison, would be to have the same copy set in uniform style in each type discussed. No one composing room could hope to prepare such specimens. My suggestion of the project, however, met with hearty encouragement from the type founders and the composing machine manufacturers, and it was their co-operation that made the publication of this conspectus possible. In particular I want to express my appreciation to the American Type Founders Company, Barnhart Brothers & Spindler, Mr. Frederic W. Goudy, the Mergenthaler Linotype Company, the Lanston Monotype Machine Company, the Proctor & Collier Company, the Condé Nast Press, and the Flower Steel Electrotype Company.

Critical evaluation of contemporary work is never a popular function, yet it is one which, in the interest of continued progress, should be attempted, even if some judgments may be subject to revision in the light of wider experience. In the course of this article I have criticized many designs which I did not think were good, and have in most cases given my reasons for so thinking. Many more I have felt able, without reservation, to commend.

The conclusion, however, which is not to be escaped, in covering the ground which has been traversed, is that the United States has a great deal to be proud of in her accomplishments in the field of type design in the last twenty years. Certainly in the two decades just past we have made greater progress than in the fifty years next preceding. And this recent progress will compare most favorably with that made in type designing circles in any country of Europe.

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